

C.O.C.A. TIMES

COIN OPERATED COLLECTOR'S ASSOCIATION

VOLUME 20

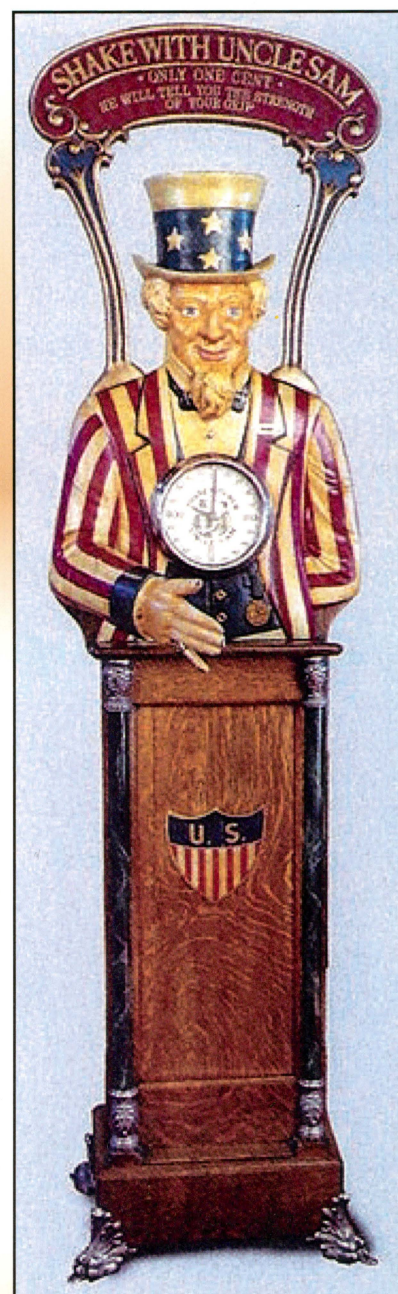
ISSUE 3

Nov. 2014

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*A Sneak Peak of
What's Inside!*





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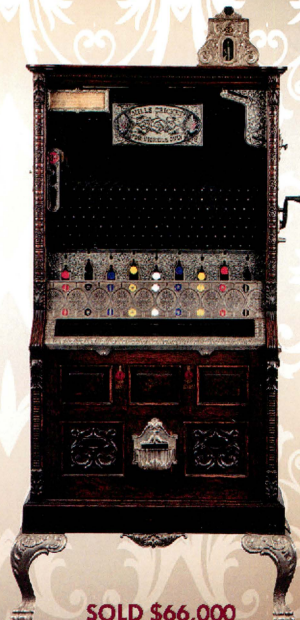
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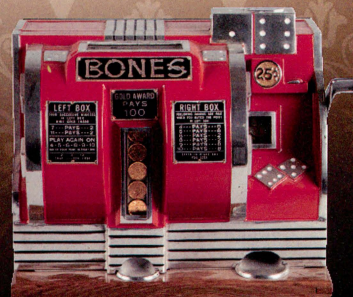
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Message from Our President....

Hello again! Hope everyone had a great summer out scouring local antique shows and flea markets in search of rare coin-op machines. While it seems that the antique shows and flea markets have become smaller, many of the antique malls have closed altogether, and rare machines don't seem to turn up as often as they once did, opportunities still exist to add great machines to our collections.

When I received my July issue of C.O.C.A. Times with the article on the William Harrah Collection being auctioned at the Victorian Casino Antiques auction in Las Vegas, I was reminded of all of the opportunities we've had over the years to add wonderful machines to our collections through auctions specializing in coin-op machines. As far back as 1974, when Roy Arrington started holding auctions specializing in vintage gambling machines and coin-ops of all kinds, these specialty auctions have been a great opportunity for both beginning and advanced collectors to acquire machines. And with more auction companies holding specialized coin-op auctions since then, it has even gotten better over the years. Several of the finest collections ever assembled, beginning with Dr. Smith's Arcade Collection, auctioned in 1994, have given new homes to some of the finest coin-op machines ever found. The Stan Harris Vending collection, auctioned in 1995, the Olde-Tyme Gambling Museum collection in 1996, the Liberty Belle Saloon Collection in 2006, and the Melvin & Anne Getlan Collection in 2012, have continued to fuel our hobby with opportunities to own machines that we've dreamed of owning, but were not available. Though rare machines still turn up occasionally in smaller local auctions and antique markets, we rarely get the chance to add multiple rare machines in one outing, but thanks to the auction companies that specialize in

the machines we treasure, we continue to get that chance.

Though we're still a year away from the end of the terms for our current officers, it's not too early to start thinking about who will replace those who are term-limited or choose not to continue in their current offices. Stepping up and volunteering to help with the running of C.O.C.A. provides you the opportunity to help guide the club going forward and gives you the chance to give something back to the hobby we all love. Under our current Bylaws, any member who wants to be considered for nomination to an officer position should submit his or her name to our nominating committee for consideration. The members of the nominating committee are Erick Johnson, Bill Petrochuk, and Alex Warschaw. Each candidate for an officer position shall have been a Member In Good Standing for at least two consecutive years prior to their nomination for election as an officer. If you have any questions regarding the duties and responsibilities of the officer positions, feel free to contact me with your questions.

Our next meeting will be held Thursday, November 13, 2014, at The Hilton Garden Inn, St. Charles, IL. For dinner reservations, contact Marsha Blau at foxsnake@aol.com or by phone at 414-350-7623. Please make reservations for dinner by November 3rd so that we can get an accurate count to the hotel.

Hope to see you at the meeting!

Doug Cain
C.O.C.A. President
330.837.2265
president@coinopclub.org



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**DEADLINE FOR
NEXT ISSUE:
January 9th,
2015**

Uncle Sam in Machine Art

By Rick Crandall July, 2014

[A more extensive article can be found at <http://www.rickcrandall.net/article72.php>

Uncle Sam means the U.S. and ever since the War of 1812 the personification of the United States as an individual became increasingly popular and eventually iconic. According to historical accounts, Uncle Sam came into use during the War of 1812 and was supposedly named for Samuel Wilson, a meat packer who supplied meat to the army during that war.



The visual of Uncle Sam began appearing in political cartoons, often derisively at first, up through the Civil War, in which he was portrayed in everything from pajamas to eveningwear. He was young, old, fat and thin. At one point he was even a tantrum-throwing toddler. Finally when Abraham Lincoln was President, the Union became associated with the image of a tall, lanky man with a beard — an image that transferred, and stuck, to Uncle Sam forever after as can be seen in cartoon depictions.

Fig. 1: 1896 Campaign Button Uncle Sam after the Spanish American War.

It is said that Uncle Sam didn't get a standard appearance until the well-known "recruitment" image of Uncle Sam was created by James Montgomery Flagg. Many historical accounts assert that it was this image more than any other that set the appearance of Uncle Sam as the elderly man with white hair and a goatee wearing a white top hat with white stars on a blue band, a blue tail coat and red and white striped trousers.

Yet when several early entertainment manufacturers decided to

capture Uncle Sam's image in machine art much earlier than the 1916 Flagg image in Leslie's Weekly, they were not far off from Flagg's concept, at least as to the outfit and hair.



Fig. 2: The poster image of Uncle Sam was shown publicly for the first time in a picture by Flagg on the cover of the magazine *Leslie's Weekly*, on July 6, 1916 and again on the cover of the Feb 15, 1917 issue shown above left. More than four million copies of this image were printed between 1917 and 1918. Flagg used his own face for Uncle Sam, and Army veteran Walter Botts provided the pose.

Penny Arcades and the Uncle Sam Strength Tester

It was a natural for early coin-op machine makers to embody the iconic caricature of Uncle Sam in the form of an entertainment machine designed to attract patronage – especially a coin-operated machine. The ideal locations for coin-op machines were saloons, resort areas and then the onslaught of the “penny arcades” popularized in the very early 1900’s. Herbert Mills of Chicago’s Mills Novelty Company, writes about the Automatic Vaudeville or Penny Arcade business in the early 20th century:

“The Penny Arcade has become a permanent institution as much as the theater, the opera, the circus, the concert, the lecture or the gymnasium, for it combines in a modified form of all of these and because it makes such universal appeal, particularly to the poorer classes, it is destined to grow constantly in popularity and size. Only about 10 per cent of the total population has an income of more than \$1,200.00 per year, and therefore, the percentage of those who can afford a dollar for a concert ticket or two dollars for a theater ticket is very small. But everyone can patronize the Penny Vaudeville and afford ten cents for half an hour’s entertainment.”

Lifting Machines, Punching Machines and Grip Testers

Athletic test machines were really the first arcade games. In the 1880s, various strength testers began to appear in bars and taverns. In 1885 Robert W. Page of London, England had a coin-op “Hand Shake” machine in the market with a U.S. patent issuance (#373,942) in late 1887. By measuring a force applied to a spring or counter-weight, they were similar to weighing scales, although not required to be accurate. They came in many shapes and sizes and were very popular in the hard living, working class culture of the industrial age. An alternative to arm wrestling, they could be used to settle wagers or impress the opposite sex with demonstrations of physical prowess.

Uncle Sam “Grip Machine” – A Classic

The earliest version of an Uncle Sam grip machine was created by the Howard Company in 1904.



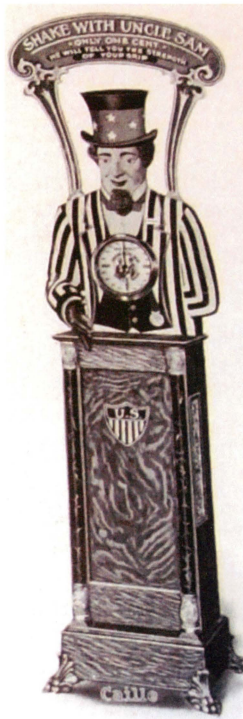
Howard had plenty of Uncle Sam images to choose from in creating its machine. Since there is a stand present instead of a lower torso, a red and white striped jacket with blue lapels were used instead of an all blue jacket – undoubtedly to capture the red, white and blue concept of the full image as shown in the cartoons. The Howard figure shows a more youthful Uncle Sam (darker instead of white hair) and what its flyer called: “a jovial smile on his face” rather than the stern face that would later become the standard after 1916.

Fig. 3: Howard Uncle Sam at auction in 2006.
“66 inches tall, scale and face are all original, some minor paint restoration on upper torso”

The Caille Uncle Sam

Enter the Caille Brothers Company of Detroit, Michigan, a few years later (sometime between 1906 – 08) with a higher-design version of the Uncle Sam strength tester. Caille was known for seeing a competitive design, cosmetically improving it and releasing its own version. In this case, the Caille version adds a fancy top-sign promoting: *"Shake With Uncle Sam; Only One Cent; He Will Tell You the Strength of Your Grip."* The Caille jacket lapels are striped instead of Howard's blue and the top of the top hat is gray like many of the cartoon images instead of the Howard stripes. Perhaps Caille was avoiding copyright issues or perhaps they were just putting their own ideas on the figure.

From a Caille Catalog:



"The Most Unique of Strength Tests. Shake hands with 'Uncle Sam.'" Everyone wants to do it, hence this new and novel machine pulls the crowds and brings in the money. The correctly molded cast iron, life-size bust of Uncle Sam is decorated in appropriate shades of red, white and blue enamel and is mounted on a finely built cabinet of selected quartered oak, surrounded by a neat attractive sign. It towers over every other machine and attracts all patriotic Americans."

"How it works: It's all in the grip. Is your grip powerful? Prove it by taking a firm grip of Uncle Sam's hand and making the arrow move around the dial. If it goes to 300 a bell is rung attracting attention to the player and stimulating others to the test. The mechanism is strong and perfect and always does its work. No Penny Arcade or

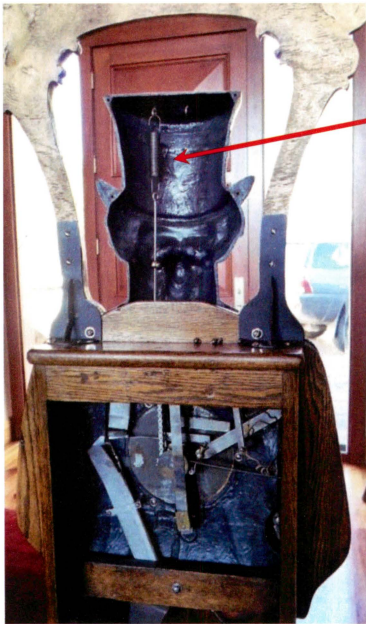
Amusement Park is complete without the Caille "Uncle Sam" Grip Machine and, while it is especially adapted to these places. It is nevertheless a big money maker in every public location.

"Finish: Selected quartered oak cabinet. Nickel trimmings. Handsomely decorated dial with large plain figures. A chased metal ring holds dial glass in position. Descriptions contained herein are but partial, but they convey a good idea (i.e. drawings) of the different constructions and their uses..."

There are replicas around. A genuine original is very rare with only 5 or 6 originals being known to exist today. The replicas have either quite different-looking facial castings or have been converted mechanically to be a simple rotating-dial fortune-teller.



Fig. 4: Original Caille Uncle Sam, Rick Crandall collection



The interesting mechanism cleverly implements the counter-force for the hand squeeze with a surprisingly small spring indicated by the red arrow. The spring is connected via a vertical rod to a chain wrapped around a sprocket on a shaft that rotates the front dial pointer. To the right of the mechanism you can see the coiled wire connected to a contact that is made when the wheel turns to the 300 mark – which causes the bell to ring from the power of a 1 ½ volt dry cell. This Uncle Sam was reputed to be originally in service in a Florida arcade. It passed through several hands and was found by Johnny Duckworth for its present home.

Fig. 6: This Uncle Sam is a strength tester and appears to be old but of unknown manufacture. It sold at an auction in April, 2006 with the following description:

“A painted cast iron Shake Hands with Uncle Sam Strength Tester. CONDITION: Cracked, repaired and repainted.”



Uncle Sam as Pop Art

Andy Warhol, the renowned painter who created Pop Art, elevated Uncle Sam to that status with his 1981 painting of “Uncle Sam” in his “Myths” portfolio. He often sought inspiration from everyday items (he once called a supermarket a “museum of items”) so I’m not sure where he might have seen an image comparable to his

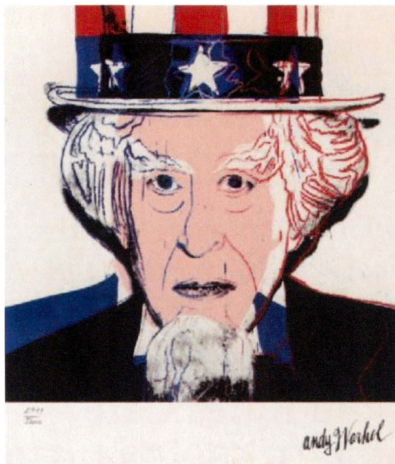


Fig. 7: Andy Warhol's 1981 Uncle Sam lithograph, “Myths”

painting as it is quite different from the iconic Flagg poster image.

The closest I could come is from an actual Uncle Sam machine, but it is curious he would have chosen this one, sold from the Charles Fey Museum and Restaurant at a James D. Julia auction on June 28, 2008 calling it:

“Caille Brothers Uncle Sam Strength Tester. Perhaps one of the most visually appealing and attractive machines to any collector. An older restoration perhaps done in the 1950s, it is affixed atop a cast iron legged base.”

I’m not sure what this really is – the base looks old, the Sam paint job is clearly new and different from the original. Overall it looks nothing like a Caille or a Howard. Perhaps it was a reproduction known to have been done in the 1920’s and again in the 1970’s by The International Mutoscope Company? Regardless, even if the Warhol painting used a repro as a pattern, it surely hasn’t hurt the value of the painting!



Fig. 8: Uncle Sam Strength Tester sold at auction in 2006 from the Marshall Fey collection

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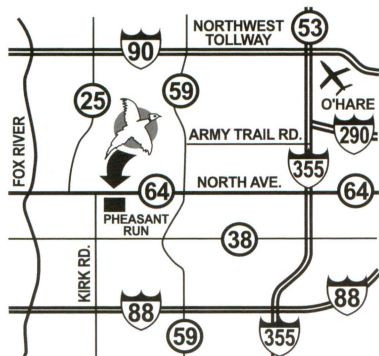
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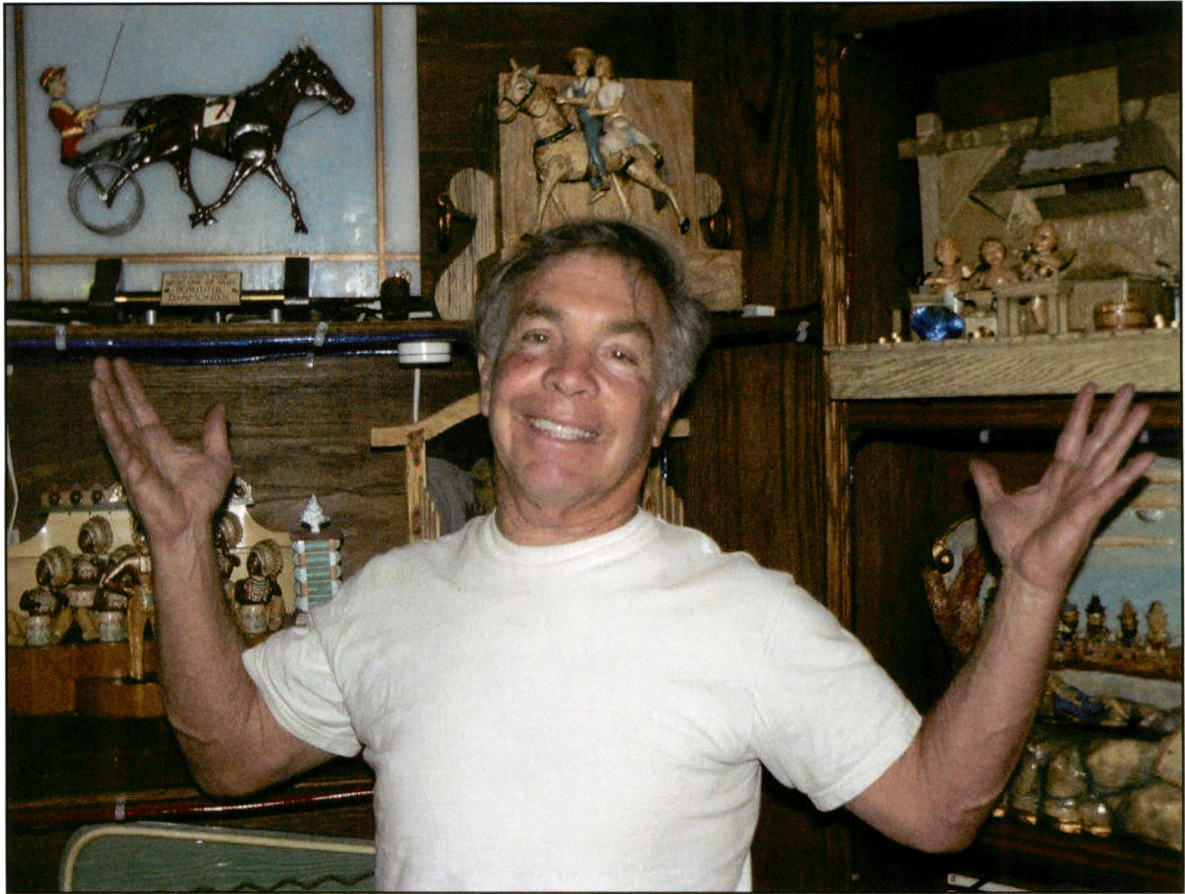
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Sandy, based in California, is a private collector of unusual and vintage coin-op machines, mechanical advertising window displays, barangers, neons and multi-movement figural automatons.

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The Kitty in Montana

By Johnny Duckworth



When I began collecting, I found a few common slots locally which sparked my interest, but that was about all I could find until eBay came along. You never knew what might show up on eBay and it seemed so easy to find something you didn't have. That only pulled me deeper into the hobby and shortly after that I started making the trip to Chicago twice a year to look for even more treasures. I soon discovered that the Chicago show was more like a magic show. Whenever someone would pull anything out that was very desirable it would instantly disappear! If you are a veteran collector you know what I am talking about. The supply is short while the demand is still very high for quality coin-op.

Early on I felt that all the great coin-op machines were already residing in someone else's collection. I could only find photos of the early coin op machines that I wanted in the slot magazines such as Coin Slot and Loose Change. I spent a lot of my time trying to contact collectors that were mentioned in the magazines to see if the machine could even be acquired. It

wasn't so easy since the magazines were over 20 years old and many of the collectors had sold everything or even worse, passed on. It wasn't a total waste of time since I did pick up a few nice machines including a Victor musical upright and a Fey Duo.

One lucky find that I stumbled upon was pictured in a 1985 issue of the Coin Slot magazine. It was a Pace Kitty owned by Fred Sagebaum in Butte, Montana. I called Fred up and introduced myself and was very happy to hear he still owned the machine but unfortunately he wouldn't even think of selling it. Fred purchased his first slot machine for \$100, a Jennings silver chief in 1972 out of a local garage filled with dozens of machines. Fred has gathered up quite a collection of slot machines since that time. Butte was home to one of the largest coin operated distributors in Montana, which was owned and operated by Harry B. Brinck. The H.B. Brinck Company was a distributor of Pace slot machines and Rockola jukeboxes. They also sold pinballs, amusement games, & novelties. You will notice the recent photo of the long abandoned Brinck building that

was torn down in February of 2014 by the city. Harry Brinck lived on the second floor of the building above his business; he passed away in 1982 at the age of 88.

Bob Wedlake, Louie Hettick, & John Darlington worked for the Brinck Company and they bought it from Harry just before he passed. In the early 80's when the laws changed in Montana that legalized the collecting of slot machines manufactured prior to 1950, the three partners cleaned out the basement. The place was loaded with 100's of old coin machines including numerous Pace and Buckley slots.

One of the partners, Bob Wedlake, was a very good friend of local gambler and dealer Tommy Kallas who was also Fred's father in law. Bob promised to sell Fred one of the antique slot machines that had been sitting in the basement for decades. In September of 1984 Fred went over to the old building to pick up his new acquisition. They headed down to the basement and Bob agreed to sell Fred a Pace orange front comet for \$600. Fred was excited to get the new machine but when they looked at the orange front Bob had in mind, he noticed the handle was broken off. Bob told Fred to just take the white comet machine sitting on the floor since the handle was in good shape. Fred hauled it out of the basement and outside into the daylight. That is when he discovered it was not just a Pace Comet but a Pace Kitty! The machine turned out to be in remarkable original condition as it had seen very little use.

The Pace Kitty is a very desirable and unique slot machine that was produced from 1937 to 1939. This machine is different from the rest of the pack since it has four black cat symbols on the first reel strip replacing what would typically be seen as a lemon or a loser. When you hit a black cat symbol a coin will fall into a chamber behind a small window to the right of the jackpot. This is where the machine's gets its name "the Kitty" as it can build up and hold as many as 40 coins. If you play the machine 10 times in a row without hitting a winner the Kitty will pay out. You will also notice the counter window on the front right of the machine to keep track of the losing plays until a winning combination is hit and you will always start back at zero with any payout. The case style on the Kitty can be overlooked for a Comet if you just glance at the

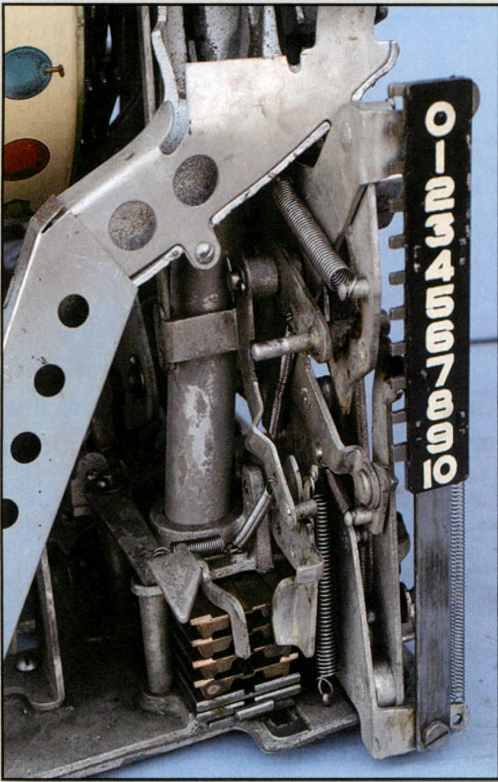
machine. However, upon taking a closer look you will quickly see that the two are completely different. You will notice the name change on the top casting, the extra little kitty window in the front, the counter window, and some detailed changes in the castings.

I have always continued to stay in contact with Fred over the years in hopes that someday I would own this special machine. It only took 8 years since the first phone call for that day to finally arrive which made me the proud new owner of the slot machine. I now know the feeling that Fred must have had when he pulled it out of that old dark basement in Butte.

Never give up and always stay on the hunt. When you stumble upon something you can't have, always be patient as your luck may change over time. I enjoy talking about these old slot machines, if you have a Pace Kitty or a story to share please feel free to give me a call @ 816-835-3316 or you can reach me from my website www.kccoinop.com, thanks, Johnny.



more photos on next page





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Mills Turtle

by Tom Gustwiller

Recently, I heard about a Mills Turtle upright that might be available. I looked in the back of Reel Amusement if anything had been written about the Turtle. Sure enough, it was published in The Coin Slot in August of 1980 in Dick Buschel's Most Wanted List. I got excited about the find but it took months to line up a time with the owner until we could meet. Finally, we met and it was tucked away behind other machines and you could hardly see it. I knew it did not have the mechanism but maybe part of it was there. We agreed on a price and loaded it up.

When I got it home in my garage, I looked it over and discovered no mechanism was there. It had been converted to an arcade game sometime in the 1940's or 1950's (Picture A). You inserted a nickel in the top and tried to catch the nickel with the baseball player.(Picture B) There was a steel disc player in the bottom which was part of a house (Picture C). You received music for your nickel and I believe the operator gave a prize for catching the nickel. This re-vamp was basically a musical Kicker Catcher.

I called the seller back and asked where he bought the Turtle. He had purchased it from VCA auctions in March of 2008. I must have seen it, but didn't realize what it was. I called Peter Sidlow and asked who the consigner was. It turned out to be Dan Zelinsky from the "Musee Mecanique" at Fisherman's wharf. This arcade had been operated in San Francisco since the 1930's and was known as the Cliff House. It was located by the Golden Gate Bridge. In later years it moved to Fisherman's Wharf. Dan said it was his Dad's but did not know where he had picked it up. Maybe it came from Charlie Fey or some other early operator?

If you read Dick's article he says Mortimer Mills founded the M.B.M. Cigar Vending Machine Company in the early 1890's and by 1895 he was making coin operated chance machines. In 1897 he had a multiple coin head for his automatic payout counter wheel Kalamazoo and Klondyke. In June of 1897 Mortimer's son bought him out and brought him into the Mills Mfg. Co. He invented new ideas like the Owl, Judge, Dewey, and Chicago for his son's company. He went into partnership with George A. Cunning and formed a new company in the summer of 1899. By August 1899 the new company was offering a large 7-way floor machine that had multiple jackpot pocket payouts called the Turtle. By January 1900 in the National Police Gazette, the Turtle was advertised by The M.B. Mills Mfg. Co. without Cuning. It was again advertised in February and March in the National Police Gazette and then stopped. It was in this time period that Mortimer was bought out again by his son.

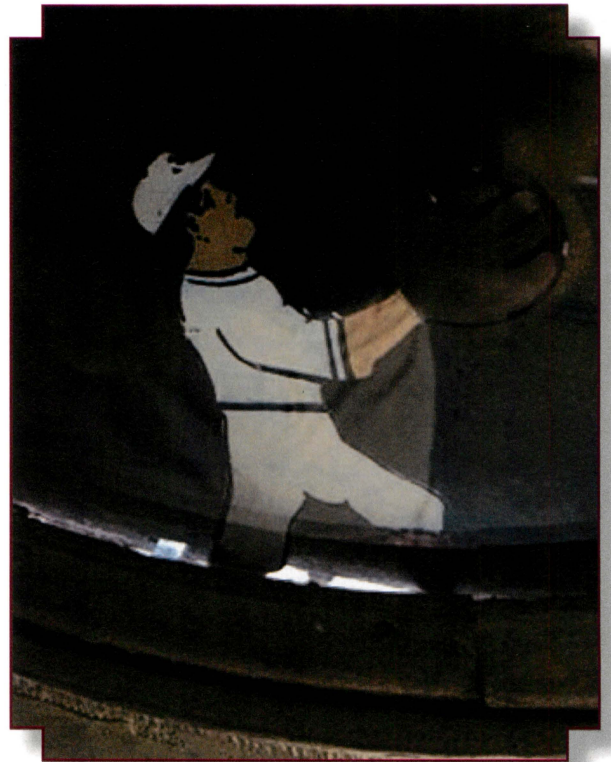
In an interview Dick had with Mortimer's oldest son Cecil, he said about 600 Turtles were produced. Where did they go? Mortimer brought the Turtle to Mills but they never offered it. Instead, they modified it going from 7 pockets to 10, and made it in a bigger version called the Duplex.

Looking at my Turtle case one can see the case is pretty much complete except the wording on the front THE TURTLE was ground off.(Picture D)This can be put back, I just need the mechanism. Is there a 7 pocket payout mechanism sitting out there? Does someone want to make a 7-pocket mechanism off a 10 pocket Duplex mechanism? I need some help! Lets get this ONE OF A KIND upright back together!

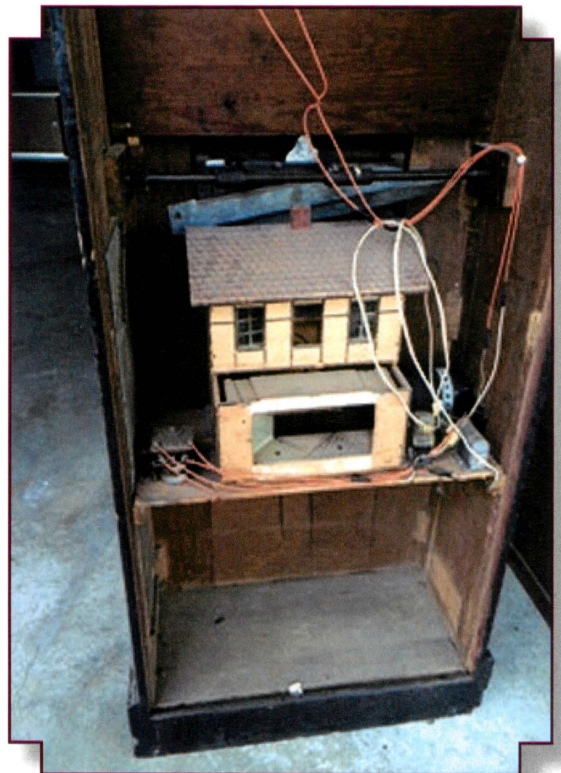
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Picture A



Picture B



Picture C

Picture D

Belmont Jr.

The Machine That Got a Bad Rap

by Bill Howard



Named after one of America's triple crown horse races, Belmont Jr. was aggressively advertised by its manufacturer, Merchant's Advertising Company, on the June, 1933, cover of *Automatic Age*, as well as on the May/June cover and inside pages of *Coin Machine Journal*. In fact, it is the only trade stimulator I know of to be featured on the cover of both trade journals, and it appears on page 130 of my book, *Every Picture Tells a Story*.

The late historian Dick Beuschel amassed more knowledge of coin-operated machines than I ever will. But even the "greats" can miss one once in awhile, and I think Dick missed it big time when it came to this machine.

In 1978 Dick was a true pioneer in providing collectors with his *Illustrated Price Guide to the 100 Most Collectable Trade Stimulators, Volume 1*. He provided light into what was at that time a virgin darkness in the hobby. Shortly after buying my Belmont Jr. early on in my collecting days, I was delighted at first to find that Dick had listed it in *Volume 1*, until I turned to page 73 and read his commentary. It almost sounded as if old Dick had injected a bad burrito. His remarks start out: "Study this (machine) carefully. Then...close your eyes and try to imagine the ugliest trade stimulator you can think of. Then look at the picture again" Then things got worse for this machine. "It's just awful," Dick wrote. He then goes on to state that "the machine looks more like it was put together by a labor force more experienced in brassieres and suspenders than assembling trade stimulators."

Now Dick, lighten up! *The machine you picture* in your article may look that way. As a matter of fact, that example looks as if it had been bounced down the stairs a few times. Remember, Dick was a historian, not a collector. He relied on pictures sent to him from other collectors. He got a lot of bad pictures, and, thus, a bad burrito.

In fairness to Dick, this machine is not well constructed, as he points out in the article. No quarter-

sawed oak or other hard wood. Nails, not screws. This is not something like a Watling Good Luck in being well constructed. But look at what a pristine Belmont Jr. looks like in my book or in the color ads of the trade journals listed above and you will get a much better impression of the machine. Also, compare this machine with the other race horse machines of its day in Tom Gustwiller's Race Horse chapter in *For Amusement Only* on page 95 - 101. Belmont Jr. compares very favorably and has more attractive features than its competitors. And, Dick even admits in his article, "it is fun to play."

Some get disappointed with sex when it is "over before it should be over." I have felt that way about many horse race games I have played. Boom, it's over! What fun is that? Not so with the Belmont Jr. Its construction notwithstanding, the race takes over at least twenty seconds as the slow spinning odds wheel changes repeatedly before the eyes of the player or players. For my money, this is one of the most enjoyable of the horse race machines to play and is one of the most attractive to view *when in great condition*. The problem is that mine is the only example I know of that is in great condition.

Mechanically, eight horses are involved in a race that starts with 1¢, 5¢ or 10¢ play and *no* noise. The pari-mutual odds indicator spins on a wheel independent of the racing mechanism, with possible odds from 2-1 to 10-1. The last coin played is always in view, and the horse selector cannot be altered once the race starts (if a player attempts to cheat, "foul" jumps out in a triangular window

in front), making the machine "cheat proof" as claimed in the ads. My example has never been out of time or adjustment.

The cabinet came in a beautiful Oriental walnut veneer, was mirror lined on the insides, and measured 22" long, 14" wide and 6" in front and 9" in the back. The price was \$29.50, with a deluxe light-up model also available for \$34.50. An optional stand cost \$5.00 extra for either model. Since 1933 came at the heart of the Great Depression, shipping terms were "\$5.00 and balance C.O.D.". It was a tough world back then.

Coin Machine Journal reviewed this machine much more favorably than Dick Beuschel, stating on page 45 of its May/June issue that "considerable interest among operators is being aroused by the new coin-operated machine known as Belmont Jr." It went on to say that "the game has attracted a big play, partly because the players can watch the horses run and partly due to the attractive appearance of the game."

Thus, Belmont Jr. is a good example of one of the phenomena that makes our hobby as interesting as it is. One collector or critic can see a machine one way, and another can see it quite differently. I believe a lot about the desirability of this machine depends upon its condition over the test of time, and that a pristine example is both desirable and valuable. This is why my Belmont Jr. got a bad rap and is a real keeper.

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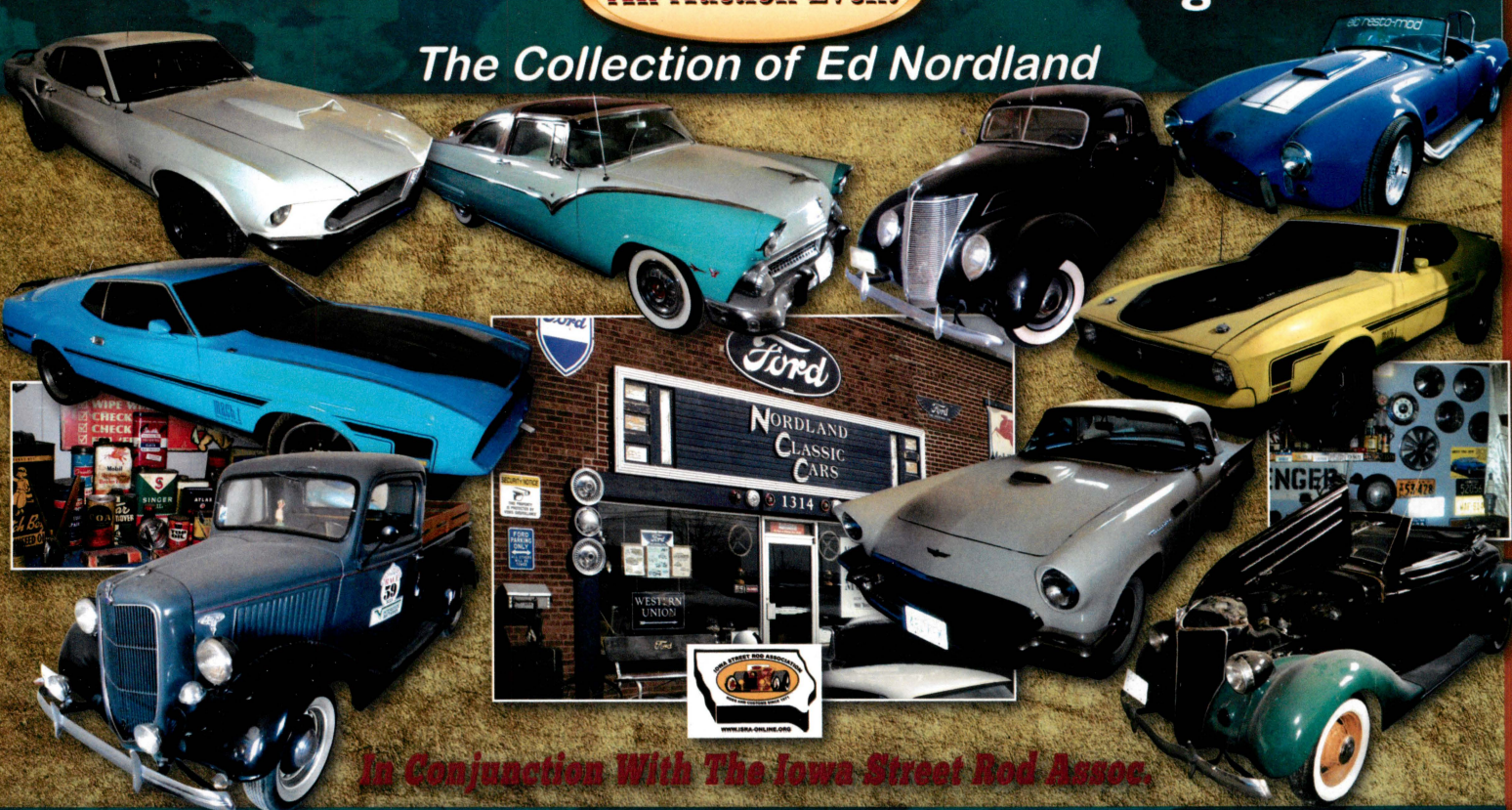
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**July 18,
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A Case of Connections



Roger Smith

A rare vendor with unexpected connections

Often, rare or uncommon vendors come from short-lived companies that appear to flicker to life and sputter into oblivion in isolation. However, this is story of an exception; a short-lived company with connections to society families, a steel manufacturer, a camera company, two much better known vending companies, the Daughters of the American Revolution (D.A.R.) and a liberal arts college. This is the story of the Case Vendor.

The Case Vendor

The Case Vendor is member of a group of vendors that some refer to as “dome” machines. Like the Buffalo and others of this type, this “dome” machine shows off its wares (and much of its mechanism) through a graceful glass globe. The vender boasts two columns of tab gum, two coin-slots, and two levers to make active the vending mechanism.

One attribute that makes this machine notable, besides its rarity, is the method of attaching the dome to the machine base. At first glance, this machine looks like other dome machines that secure the glass by way of a knob, or screw, at the top near the coin entry. In the Case machine, the dome can be removed this way, but that is not what its designer intended. Instead, the Case machine has an unusual key. This key is inserted into the front portion of the base, between the levers and directly above the delivery shoot. When gently pulled, the key releases a pair of latches allowing the entire dome assembly, complete with coin chutes and support struc-

ture, to be removed. Careful inspection of the metal seat shows that there are two flanges, which fit into holes in the base where a pair of flat rods locks them in place. This unusual system undoubtedly was designed to reduce the chance of breakage, but the protruding small flanges make setting the dome down a tipsy proposition. As innovative as this system is, and despite the claim on the product delivery shoot of “Patent applied for,” it was never patented. Also missing are any patents for the vending mechanism, though some similarities to other patents can be found.

Also interesting is the degree of protectiveness Case exercised over the use of the machine: Stamped on the body of the machine is the warning “Any article sold or displayed other than Case gum reverts the title to said machine to Case Chicle Co. Rochester, N.Y.”



Charles Vincent Case

The Case Manufacturing Company and the Case Chicle Company, both of Rochester, New York, were the corporate personification of Charles Vincent Case. Charles was born September 29, 1867, in New York State. He moved to Rochester and by 1887, he was established as a clerk. In 1888, he moved briefly to Canandaigua, New York, returning the following year. When he returned, Charles was



listed as bookkeeper and by 1894 he was performing these duties at Kodak Park. By 1896, his office had moved to the first floor of the Powers building – a building that had served insurance and banking businesses since its construction in 1869. This, and his experience with Kodak, enabled him to join at the start the

new Monroe Camera Company.

The Monroe Camera Company, named after Monroe County, was incorporated in 1897, with a capital of \$25,000. Fred A. Sherwood was president, vice-president was Albert Beir, and Charles V. Case became its secretary-treasurer. Sherwood had been a leather dealer at 108 Mill Street, and Beir had been a camera manufacturer at 21 North Water Street for about a year previously. The Monroe Camera Company occupied a building at 48 Stone Street, but it lasted only three years before being absorbed in the Rochester Optical and Camera amalgamation.

Coming up in society

Charles's new found position certainly did not hurt his chances when he met and married Miss Louise Hartupe Burke of the William Burnette Burke family, scions of Rochester society. William Burke (grandfather of Louise) moved to Rochester in 1838 and soon started a hardware and steel business. William's son, William B. Burke (1846-1916) completed his education at the University of Rochester in 1864, and joined his father by 1866.

The business grew and Newell A. Stone was added as a partner in 1867, during the post-civil war economic growth that swept the North. William Burke,



the company's founder died in 1881, well before Charles Case moved to Rochester.

Case's bride, Louise, was born March 15, 1876, and could trace her lineage back to William Hartupee, (1748-1840), who served as captain of the Second and Third Regiments of Middlesex County, N. J., Militia. He was born in Cranberry, N. J., and died in Pittsburgh, Pennsylvania. She was also great-great-granddaughter of Aaron Mershon, who was a private in the New Jersey State troops under Col. Philip Johnson, 1776. The regiment lost heavily at the battle of Long Island (1776), and both the Colonel and Mershon were killed in that battle. These connections qualified her for membership in the Daughters of the American Revolution.

The Case's wedding, September 6, 1898, was quite the society event, with the bride wearing a family heirloom gown of satin with lace train. The ceremony took place in the Burke home, which had been extensively decorated with flowers in a pink and green color scheme, done by the society florists, the Bickford Brothers.

Burke Forging & Heat Treating Inc., survives today as the ninth oldest business in Rochester, New York.

Casting about

Charles's status was now well established in society despite leaving the Monroe Camera Company in 1898 to join James Clements, selling insurance, again in the Powers Building. James C. Clements began working as a clerk for the Merchants' Bank in 1886. He moved up to being a bookkeeper for them from 1887 to 1893 when he became a receiving teller. He stayed in this capacity only until 1897 when he set off on his own, opening the insurance business in the Powers building where Charles Case would join him.

Within a year, Case moved to the seventh floor of the Powers building, joining William Horcheler, also selling insurance. Though insurance sales would eventually become Case's life work, in 1901, he joined the new Pulver Chemical Company as Vice-

president. This came at a particularly fractious time for the Pulver Company as Frank Pulver, the company's founder, had famous disagreements with the board as, and after, the company changed its name to Pulver Chemical. (See "The man in the snow-white suit," *C.O.C.A. Times* 11(2):4-10, 2009)

Yet another new venture

In 1902, Case left Pulver to start his own company, the Case Manufacturing Company, located at 5 Lundy's Lane. Case was joined in this venture by William Horscheler, his former insurance partner, who served as the Secretary and Treasurer of the new company. Advertising themselves as machinists, the influence of Pulver can clearly be seen in the first patents filed by Case on December 15, 1903, and February 26, 1904.

The first of these patents, was submitted by Case with William Mayo, a longtime Rochester woodworker and cabinet maker. Case joined William Horscheler on the second patent, being listed second. This patent was for the vending machine case only, as seen in the first patent.

William Horscheler had had experience in filing patents, having received a patent for a stove-holding device, granted July 19, 1892, making it logical that he would assist Case in pursuing patent protection.

Another connection

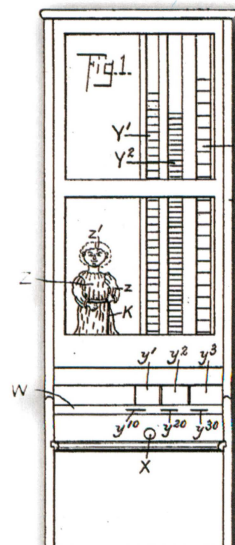
The Pulver-like patents were not the first patents assigned to the Case Manufacturing Company. That

distinction must go to patent number 751,812, submitted on April 5, 1902, and granted February 9, 1904. This patent was granted to none other than Adolph Rydquist, who is better known to vending collectors as the president of Ryede Specialty Company and designer of the Ryede vendors. (He will be the subject of a future C.O.C.A. Article.) The similarity to Pulver machines is unmistakable. One must wonder about the state of relationships between Case and Pulver that this overlap reflects.

The Case Manufacturing Company lasted only until 1905. In 1904, Case Manufacturing was no longer listed as machinists, but rather the makers of chewing gum. The Case Chicle Company shows up in city directories with Charles Case listed as President in 1905. The company was formally incorporated in late 1906 or early 1907, with capital of \$100,000 (the equivalent of over \$2.5 million today). Other incorporators were B.K. Peebles of Chicago, C.H. Stewart of Rochester and E.D., Halsey and L.L. Beach of Pittsburgh. In 1904 and 1905, William Horscheler was listed as Secretary-Treasurer, but his address was listed as 260 Central Ave. Since Central was a cross street to the very short Lundy's Lane, it can only be speculated as to if this was a business office or if Horscheler had left to join a nearby company. Since this address was never used for the Case companies and William Horscheler definitely left the company by 1906, we may never know for sure.

In 1908, the Case Chicle Company was still listed in the Rochester City Directory, but Charles had returned to the business of insurance and the Powers building, joining the M.E. Wolff, Company. By 1909, Case Chicle disappeared completely from the city listings.

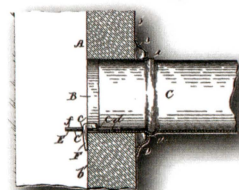
The final blows to the company may have come with a fire in 1909: On July 5, 1909, at 12:14 PM the Rochester Fire Department received a call from fire box 262, reporting a fire on the third floor



Rydquist 1904 patent



Case & Mayo 1907 patent



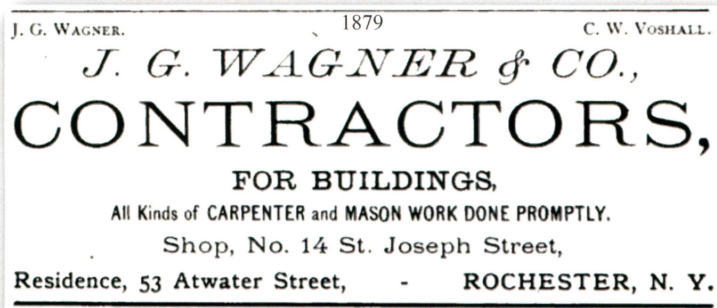
Horscheler 1892 patent



of the brick building at 5-11 Lundy's Lane. That floor was occupied by Case Chicle and did roughly \$500 in damage (roughly \$12,500 today). While no cause was ever established, the fire must have been well along when the fire brigade arrived because it required 4 streams (hoses) to deal with the fire. In 1910, the Isaac Kubie Company, a sugar and chicle importer, located at 8 Maiden Lane, New York City, sued Case and, in turn, Case sued six insurance companies (1911), losing all the suits.

A final connection

The building that was the home of Case Manufacturing and Chicle Companies at 5 Lundy's Lane, was owned by Mrs. Charles Wagner Voshall. Caroline came from well established Rochester family. Charles Voshall was a land owner, contractor and mem-



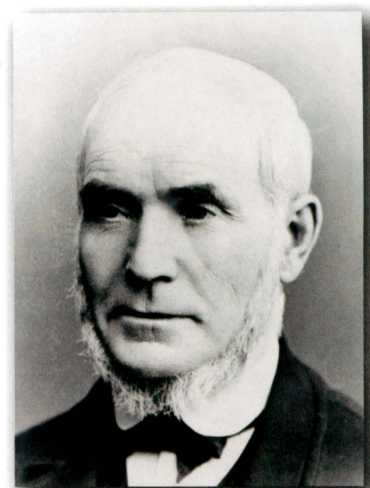
ber of the State Assembly, seated in 1885. He was awarded various contracts, including a 1913, contract for the construction of a new firehouse, valued



Caroline Wagner and Charles Voshall's wedding portraits*

at \$7,250. It was Caroline's family who really established her husband's career and business status, for it was following her marriage to Charles that he entered his father-in-laws contracting business.

Caroline's father, John George Wagner, emigrated with his father, mother and two brothers from Germany in 1838, when he was 14 years old. Starting in business as a simple carpenter, he rapidly rose to prominence as a contractor whose name became a synonym for commercial integrity. He was one of the incorporators and a director of the Rochester German Insurance Company, also serving for twelve years as one of the directors of the Genesee Brewing Company.



John George Wagner*

Of deep religious nature, he was one of the liberal supporters and devoted members of the Zion German Lutheran church and for a long period served as senior deacon and president of the board of trustees.

A staunch Lutheran, John put some of the fortune gained from contracting into a struggling Lutheran College, the Newark (N.Y.) Lutheran Academy, which operated from 1873 to 1875. John Wagner and his wife, had five children but only two survived until adulthood; Caroline and her brother, J.

George Wagner, Jr. Caroline's brother died at age 19 and 10 years after his death, John Wagner spent \$12,000 to buy property on Oregon Street for the struggling Lutheran Proseminary of Rochester. In gratitude, the school was renamed Wagner Memorial Lutheran College in memory of his late son.



J. George Wagner, Jr.*

Charles V. Case died January 11, 1957, and is buried in Mount Hope Cemetery, Rochester, N.Y.

*Used by permission, Wagner College, Staten Island, NY

TWO AUCTION FINDS

by John Carini

SMILIN SAM IS REALLY A HAPPY JAP



In early May, I saw an ad listing of a Smilin Sam that would be coming up for auction in Rockford, IL. The ad showed a photo and much to my surprise it was really a Happy Jap. Someone had done a really poor paint job - trying to paint it as a Smilin Sam (see photos). I called and found out they weren't taking absentee bids so I decided to make a road trip. Rockford is about a 1-1/2 hour drive from my house. It was a house auction, with about 180 people in attendance. The head was empty, no coin entry, and no base plate, but it had a wall bracket.

Looking through the audience, I didn't see any of my fellow coin-op collectors so I hoped I might snag it for a really low price. Unfortunately, a general antique dealer took an interest in it and bid me up to \$600. I still felt like I got a good deal, although I think I have quite a bit of work ahead of me getting it restored.



DOUBLE VENDOR

At an auction in late October, 2013, I won this 1 cent Double Vendor.
This machine could be from the 1930's or 1940's.

The machine is heavy - top half, thick glass - bottom half, steel.
I could not find any information or photos on the machine.

The machine was manufactured by the Sana Venda Corp., Manistee, MI.

If anyone has any information on this machine, please contact me at
J.S.Carini@SBCGlobal.net.



LEARNING FROM OBSERVING

by Jack Freund

I recently added what I thought was a “Generic Advertiser” LEEBOLD to my collection. (Figure 1). The person I got it from said it was the Leebold known as the “Generic Advertiser” but without the advertising top. Instead, it had the regular Leebold ornate lid. It was in extremely nice original condition and I was happy to have it. After getting it home, my curiosity began to get the best of me. If the machine didn’t have the advertising top, (Figure 2), what model LEEBOLD was it?

So, I went to the “bible”, *Silent Salesmen Too*, by the late Bill Enes.

Information was found on page 84. At the top of the page were three Leebolds, (Figure 3). The LEEBOLD on the left is embossed on the back “San Francisco” or “St. Louis”, the LEEBOLD in the middle is embossed “Berkley, Cal” and the LEEBOLD on the right has the directions for operation cast around the coin slot. The last sentence below the three examples stated that THE LEEBOLD, THE SIMPLEX, and the “generic advertising model were ALL made by the R.D. Simpson Co. Now I was getting confused, THE LEEBOLD, the GENERIC ADVERTISER and THE SIMPLEX were actually R.D. Simpsons?

I needed to sort this out. I next went to page 33 to get information about the Simplex (Figure 4). It stated that it looked just like the LEEBOLD except that the front is impressed with “THE SIMPLEX” and the back is embossed “Cast Mfg. Co., Indianapolis, IN.

More SIMPLEX information was found on page 175. The blurb found below the picture of THE SIMPLEX was finally starting to make sense, and I quote, “R.D. Simpson private labeled this machine as the LEEBOLD for the C.E. Leebold Co., the SIMPLEX for the Cast Mfg. Co. and made the generic advertising version without a name that any operator could use. They also sold it as THE SIMPLEX, without a name, which is the rarest.” That tells me that the GENERIC ADVERTISER was most probably their original version of the machine which they called THE SIMPLEX. With the advertising top it became the GENERIC ADVERTISER, without the top it was THE SIMPLEX.

Okay, if it is the rarest, why isn’t it pictured in the book? Is it so rare that Bill never saw one to photograph? Maybe so, but if you go to page 298, in the advertising pages, you will find a half page ad for the R.D. Simpson, The “SIMPLEX”, in all it’s glory (Figure 5).

So it appears that I have purchased the rarest of all the SIMPSON/LEEBOOLD type machines, The SIMPLEX that doesn’t actually say THE SIMPLEX.

Besides the ad, the clincher for me is this: embossed at the back of the machine is the design patent issued to the R.D. Simpson Co. WOW!!! (Refer back to Figure 1).

I know it seems confusing, but all of the information was right there in Bill Enes’s *SILENT SALESMEN TOO*. I just needed to sort it all out. Thanks Bill!

Figure 1

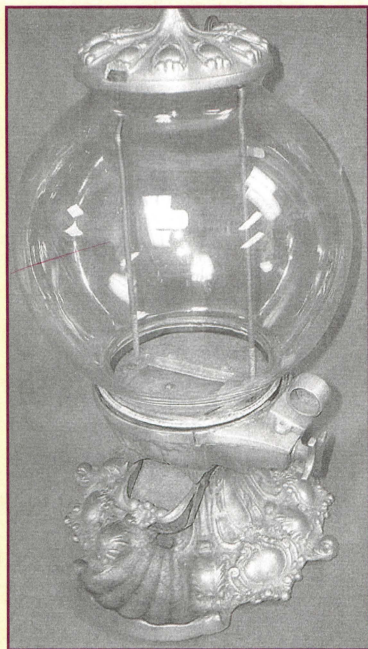


Figure 2

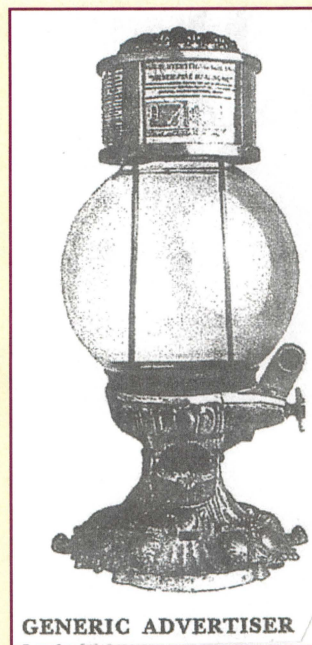


Figure 3

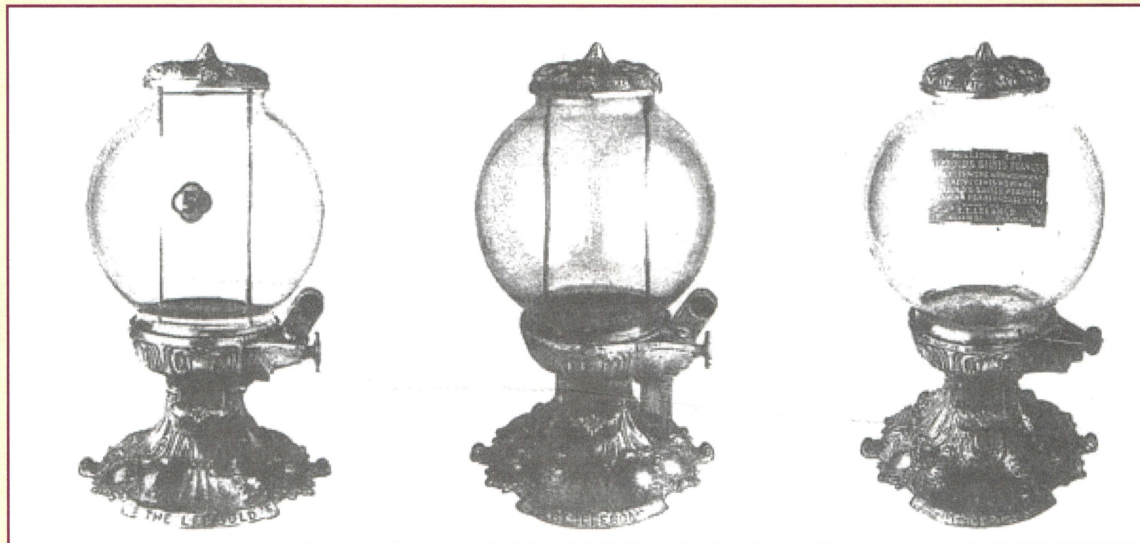


Figure 4

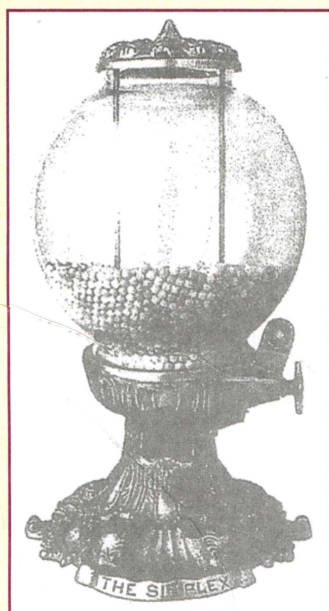
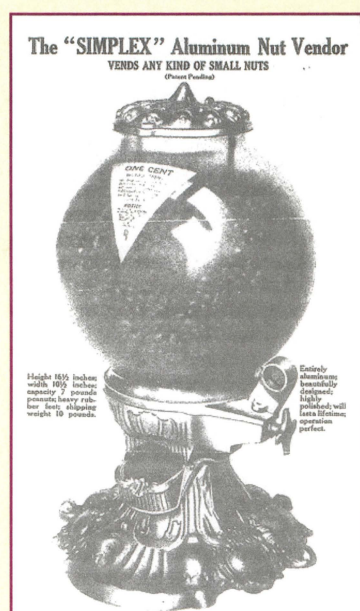


Figure 5



A Tale of Two Mills Machines

by Sal Mazzeo

*"They were the best of machines,
they were the worst of machines..."*

First, let me apologize for paraphrasing the title of the 1859 Dickens' book, 'A Tale of Two Cities'. I just couldn't resist using that title for my articles. That's because I had two short articles that I wanted to combine into one C.O.C.A. submission. So with that prologue, let me tell you of my journey in repairing two Mills slot machines...

An Extraordinary Machine

I received a call from a local Cincinnati man a few months back about restoring his antique slot machine. It had been his grandparents, and had originally been in Colorado. After chatting a few minutes, he described a machine that sounded like a Mills Extraordinary. I set up an appointment, and after going to his house, saw that it was in fact a 1930's Mills Extraordinary. The Extraordinary is a classic 1930's Art Deco design. It seems most collectors either love or hate that Art Deco look. I was slightly dismayed to see that it was a 10 cent machine, which can be challenging to keep running smoothly, due to the small coin size. But we talked, and I agreed to do the restoration.

Most of the restoration went well and was uneventful. The machine was fairly clean for its age, which appeared to be about a 1934 vintage, based on the dates on the reel strips. After disassembling, cleaning, and reassembling the machine, I began the testing phase to complete the restoration. That's when things started to get interesting. The machine would not cycle consis-

tently, and the problem was centered in the escalator. After the machine was cycled, the coin advance bar lever would not move back to its initiation position (from moving left to right when viewing the escalator from the back of the machine). That kept the machine from accepting another coin and cycling again. This didn't happen every time, but would occur too frequently. This would not be an acceptable situation for the customer, nor would it be for me, for that matter. So I had to figure out how to fix this problem.

There were two early/prototype escalator parts in the machine. I had never seen these types of parts in the Mills escalator previously. They appeared to be factory parts, not some handmade pieces. I tried adjusting the clearances on those two parts, reducing friction and resistance in the escalator, but nothing seemed to solve the problem, at least not on a consistent basis. Often, the machine would work for a while, then jam after a number of cycles.

Mills escalators are historically the weak link in their mechanism, causing the majority of jams and cycling problems. When you compound this problem by adding some early parts that don't work well, you have a continuing problem.

So the real problem with the machine not cycling was those two early/prototype escalator parts. The only solution I could see was to replace these two early parts with the later standard Mills escalator pieces. I took parts from a 10 cent Mills machine in my collection to

see if that would do it. Once I replaced those two parts with my existing parts, the machine cycled fine. That solved the problem, and made the customer happy. I did have to replace my parts for my machine, but that was not a big deal. I went to the last Chicagoland show, and asked Dave Berten and Tom Krahlf if they had seen these parts before. It turns out that they had; I just wasn't familiar with them. You can see the photos of these early escalator parts (pictures #1 and #2), as well as the completed machine in photo #3.

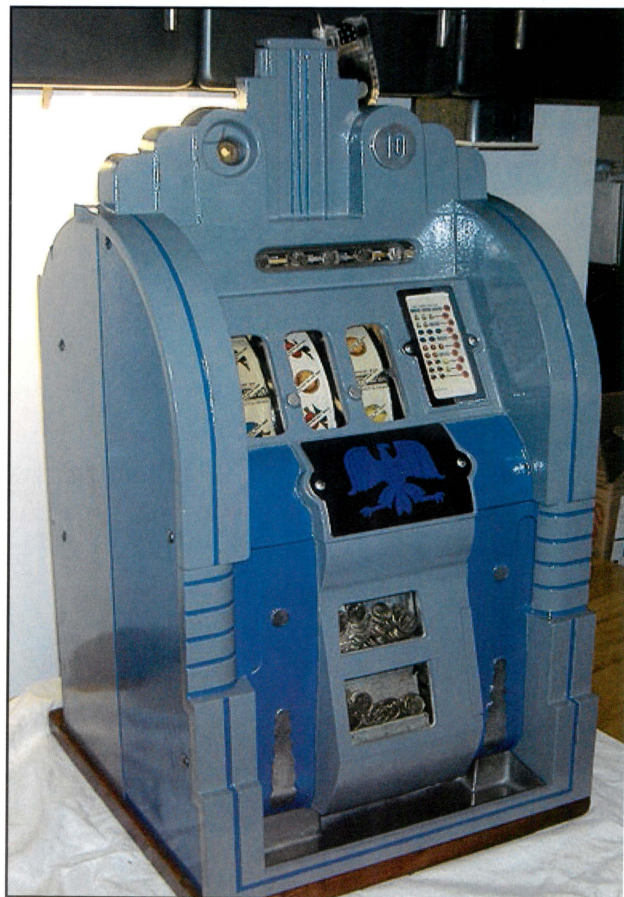
Photo 1



Photo 2



Photo 3



See Article 2 on next page....

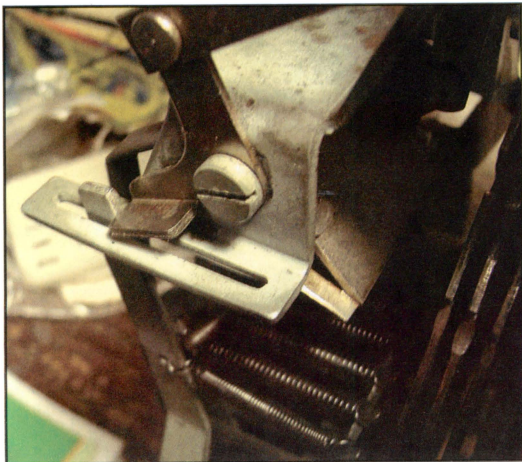
Fixing the Futurity

Most of you are probably familiar with the Mills Futurity slot machine. But in case you're not, let's first go over the background on the Futurity. It's the only cheating slot machine that came from the factory. When I say that, I'm not counting the 20 symbol/10 stop slot machines that were standard until the 1930's. The special feature is the Futurity returns your 10 coins if you don't win over 10 consecutive plays. But the machine has two cams that change the payout odds dramatically when you play the machine. When the slot is played for 8 of the 10 cycles, there is a very low payout percentage. For the other two cycles, the chance of hitting two cherries and receiving a payout of 2-4 coins is very high.

Now don't get me wrong. I love my Mills Futurity slot machine. I've always enjoyed the 'gimmick' slot machines, such as the Futurity and the Bonus machines. They're different, interesting, and fun to play. But I've had a specific payout problem on the Futurity occurring on and off for the last 10 years. I've owned the machine about 20 years, having bought it at Chicagoland. But the last 10 years, one key function hasn't worked consistently. That function has been the 10 coin payout that occurs when you don't receive any winners over 10 consecutive machine cycles. This is accomplished via a 10 coin payout lever and a bell crank (as it's referred to in the Mead/Geddes Mills Pictorial Guide), which is the stop lever for the 10 coin payout on the mechanism.

The 10 coin payout lever has to get past this bell crank to payout the coins. The bell crank doesn't move out of the way until 10 plays without a payout have occurred. See photo #4 for these two key parts.

Photo 4

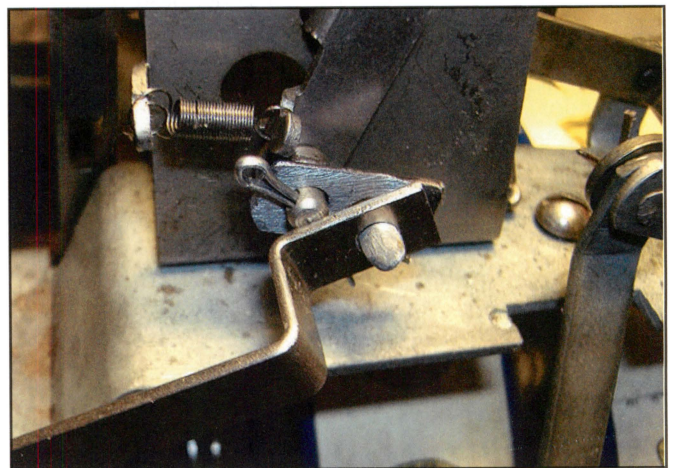


I had tried to fix this problem on and off over the years, using different fixes. That included adding weight on some of the moving parts, adjusting springs, easing tension on the upper/lower payout fingers, etc. None of them worked. While talking with one of my local coin-op colleagues (master repairman Jeff Lawton), he determined that the 10 coin payout lever couldn't physically make it over the bell crank stop lever on the mechanism.

To test this, we manually simulated moving the payout lever higher in relation to the bell crank, and the payout occurred on the 10th stop of the counter. So that was the root cause of the problem. There was no factory part that was going to solve this problem. So I had to build the part to move the 10 coin payout stop lever higher in relation to the bell crank. I had various metal parts around my workshop to fabricate the necessary part. I had hoped to create one part, but as the project proceeded, I ended up making two parts, and linking them together.

You can see them in photo #5. It took some trial and error, but I finally got the bell crank elevated for the machine cycle.

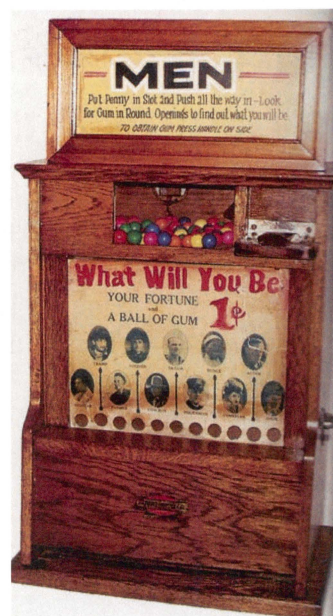
Photo 5



Even after I finished installing the two linked parts, it still didn't make the 10 coin payout. The fix for that was to reattach a second spring on the 10 coin payout lever, which provided additional tension. Then it finally worked and made the payout! I had achieved success at last. My journey had ended with a successful and interesting conclusion.

THANKS TO A FRIEND THE TRIO IS COMPLETE

by Bill Howard



In past articles I have featured the Exhibit Supply Bullseye and the Ball Gum Vendor as two wonderful trade stimulator-gambling machines. Both are very rare due to the reasons discussed in those articles. The third "amigo" to these machines manufactured by Exhibit from late 1924 to early 1926 is the Fortune Ball Vendor, also called "What Will You Be." Before the spring 2008 Chicagoland Show, friend Tom Gustwiller had the only known example (pictured) of "What Will You Be." A friendly debate between us centered around whether his machine or any other example ever came with a marquee. His had one, which I believe to be an add-on. Regardless of who was correct, after Ross Misner, the Rubber City Wizard, performed his magic and restored it, Tom was the proud owner of a great machine. In addition to having the same case and back door as the Bullseye and the Ball Gum Vendor, and working in much the same fashion with the gumball's fall providing the action rather than the drop of the penny, "What Will You Be" had an extra feature - paper pictures of famous male celebrities of the day. A child was asked what his occupation might be when becoming a man. The child with penny in hand saw some great historical favorites from the 20's; Fatty Arbuckle, the dunce, and Charlie Chaplin, the comedian, just to name a few. So this machine not only represents a coin operated trade stimulator, but also a wonderful picture commentary of life and entertainment during the roaring 20's. I have carried around the ad for "What Will You Be" for almost 20 years. The closest I ever came to owning one was at the preview to Dr. Smith's arcade auction in New York, when I dragged Mike Gorski over to inspect an example in the auction and give advice. As is true of many of the Exhibit table machines, the coin slot is fragile, often damaged and very hard to replicate. I still remember the disappointment I felt when the Godfather shook his head at the preview to that great auction and said "Bill, you can forget this machine, it's too far gone." No wonder, then, that almost 20 years later I congratulated Tom on his

find. I don't know what happened to the auction dog I passed on, and I left Tom thinking I would never own a "What Will You Be" to complete the coveted set of three Exhibits that make up what I think are three of the most wonderful wooden counter trade stimulators a collector could own.

As I have said many times, one of the wonderful things about this hobby is not necessarily the prizes you acquire as much as the friendships you develop. To my joy and amazement, Tom approached me at the booth I was in at the Spring 2008 Chicagoland Show and told me he had a "surprise", another "What Will You Be". Yes, it needed work, as it had been painted over more times than the dignity of this prize should have been required to withstand, but there it was. There was so much rotten, foul coats of red, yellow and green paint I had to strip and remove that the remnants and dropping dried and froze the cash box until I could figure a way to pry it out of the back. Nasty stuff, that old lead based paint! I was able to restore the cabinet to its original, dark quarter-sawed oak finish with the guts of the machine in tact. Unlike the Bullseye and Ball Gum Vendor, "What Will You Be" is not a gambling machine. The gumball simply falls into one of eleven visible holes at random to tell you who you will be via the pictures above the hole. The give-away that the machine was a child's machine to vend gum and not for gambling is the fact that the cash box has no dividers or any slots cut in the clearly original cash box that would have been needed to accommodate dividers. Without the dividers, the owner-operator could not tabulate winnings or police the possibly dishonest help, something gambling machine manufacturers would never allow.

As you can guess, Tom had me over a barrel. But true friendship and the financial rigors brought on by retirement prevailed, and Tom once again helped out his friend, someone he long ago labeled as "Willie the Crumb."

E-Mail: jbgum@msn.com

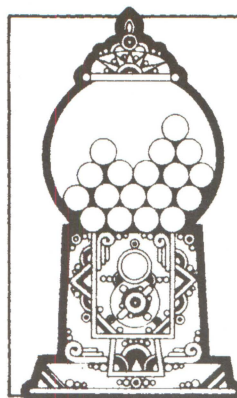
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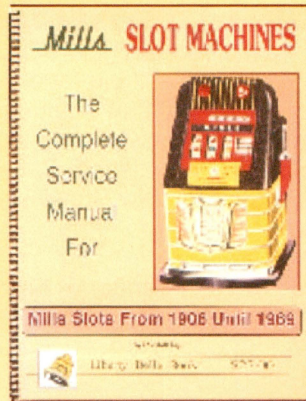
TALES OF THE HUNT

Remember it is up to the members to submit their stories.

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